

The Musical World.

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VOL. 44—No. 5.

SATURDAY, FEBRUARY 3, 1866.

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KENNEDY'S SCOTTISH ENTERTAINMENTS.

THREE NIGHTS ONLY.

Monday, 5th, Thursday, 8th, and Monday, 12th February, 1866.

MUSIC HALL, STORE STREET.

Admission 1s., 2s., and 3s., at the Hall and Music shops; commence at Eight.

ST. JAMES'S HALL.—MISS BERRY GREENING

(Who has hitherto been known to the Public as Miss Berry only) begs to announce that her FIRST GRAND EVENING CONCERT will take place on Saturday, February 10th, commencing at Eight o'clock. Vocalists: Madame Laura Baxter, Miss Palmer, Miss Louisa Van Noorden, Miss Berry Greening; Signor Ferranti, Signor Cialatta, Mr. Chaplain Henry, Herr Fass, (From the Royal Opera at Hanover) and Mr. Sims Reeves. Instrumentalists: Pianoforte—Miss Madeline Schiller, Mr. W. G. Cousins, Mr. Lindsay Sloper, Mr. Benedict; Harps—Mr. J. Balair Chatterton (Harpist to the Queen), Mr. John Thomas (Pencord Gwalia); Concertina—Mr. R. Blagrove; Violoncello—Herr Lidel. Conductors—Messrs. Benedict, Lindsay Sloper, Piloti, Lehmyer, Frank Mori, Randegger, and Herr Wilhelm Ganz. Sofa Stalls, 5s.; Balcony, 3s.; Area, 2s.; Admission, 1s. Tickets at all Music Publishers, and Austin's ticket office, 25, Piccadilly.

CRYSTAL PALACE.—THIS DAY.—SATURDAY

CONCERT AND AFTERNOON PROMENADE.—Madame Lemmens-Sherrington, Miss Whytock, Mr. Cummings, Mr. Renwick, Chevalier Lemmens (harmonium), and Mr. Henry Blagrove (violin). Programme includes Mendelssohn's Overture, "Melusine;" Auber's Overture, "Zanetta;" Schumann's Symphony No. 1, in B flat, &c.

Admission, Half-a-Crown; or by New System Guinea Season Ticket, extending to Jan. 31, 1867. Children One Shilling. A few Reserved Seats, Half-a-Crown, on sale. Note.—Camellia display, Gibson's Statues.

SACRED HARMONIC SOCIETY, Exeter Hall.—Con-

ductor, Mr. Costa.—Friday, February 9th, Haydn's Oratorio, THE SEASONS. Subscription Concert. Principal vocalists—Miss Louisa Fyne, Mr. Sims Reeves, Mr. George Perren, and Mr. Lewis Thomas.

The Band and Chorus, the most extensive available in Exeter Hall, will consist of, as usual, nearly 700 performers. Numbered Stalls, 10s. 6d.; Reserved Area or Gallery, 5s. Office, 6, Exeter Hall. Open from 10 till 5 o'clock.

ST. JAMES'S HALL.—MISS MADELINE SCHILLER

will play at Miss Berry Greening's Grand Evening Concert, on Saturday, February 10th.

MADAME R. SIDNEY PRATTEN begs to announce

that she has resumed her GUITAR TEACHING for the season, in town and country.—38, Welbeck Street, Cavendish Square, W., where may be had her latest publications for the Guitar.

TO PROFESSORS OF SINGING.

A GENTLEMAN who is retiring from an extensive and important teaching connexion wishes to meet with a purchaser. Address, in the first instance, Mr. GEORGE METZLER, 37, Great Marlborough St., W.

NEW PHILHARMONIC CONCERTS, St. James's-hall.

—Conductor, Dr. WYLD.—Subscribers are respectfully informed that the FIFTEENTH SEASON will commence in April next. The subscription is for five grand Vocal and Instrumental Concerts, on Wednesday evenings, and five grand public rehearsals, on the previous Saturday afternoons. Terms: Stalls and first row balcony, 22s.; second row balcony, 21 11s. 6d. The orchestra will be on the same grand scale as in previous seasons, and will consist of the most eminent instrumentalists. The stalls of subscribers of last season will be reserved for them until February 1st, after which date all unclaimed stalls will be offered by priority of application to new subscribers. Subscribers' names are received by the Hon. Sec., W. G. NICHOLLS, Esq., at 33, Argyll Street, W.; Messrs. Chappel and Co., 50, New Bond Street; Messrs. Lamborn Cook and Co., New Bond Street; Messrs. Olivier, Old Bond Street; Messrs. Hatchings and Bomer, 9, Conduit Street, W.; and by Mr. Austin, ticket office, St. James's-hall.—W. GRAFF NICHOLLS, Hon. Sec.

THE MONTHLY MUSICAL REVIEW, conducted by

Mr. HOWARD GLOVER. No. 1, March 1st, will contain "The Music of Modern Germany," "Robert Schumann as composer and critic," "Richard Wagner, his music and his doctrines," Reviews of Liszt's "Symphonische Dichtungen," &c., "An English School of Music," "Artistic Sketches," "Our Musical Institutions, Criticisms, and public performances, &c., &c."

Under the Immediate Patronage and Sanction of Her Most Gracious Majesty the Queen.

H.R.H. the Prince of Wales.
H.R.H. the Princess of Wales.
H.R.H. the Duke of Cambridge, K.G.
H.R.H. the Duchess of Cambridge.
H.R.H. the Princess Mary of Cambridge.

GOUNOD'S NEW SACRED DRAMA, "TOBIAS,"

and other works of his compositions (first performance in any country), on TUESDAY EVENING, Feb. 13, 1866, at ST. JAMES'S HALL, in aid of the Funds of University College Hospital. Principal vocalists: Madame Lemmens-Sherrington, Madame Rudersdorf, Miss Whytock, Mr. Cummings, Mr. Patey, and Mr. Sims Reeves. Chorus, including (by kind permission of the Committee) the pupils of the Royal Academy of Music, Signor Randegger's Choir, and Mr. Benedict's Choral Society, who all have volunteered their services on the occasion, and Orchestra comprising the most eminent professors, numbering nearly 300 performers. Organist, Mr. F. ASCHER. Conductor, Mr. BENEDICT. An engagement to conduct the first performance has been offered to the composer, M. Gounod. Sofa Stalls, 21s.; Reserved Seats, 10s. 6d.; Unreserved Seats, in Balcony and Area, 5s.; Upper Balcony, 3s. To be had at Mr. MITCHELL'S Royal Library, of the Principal Librarians and Music-sellers, at Mr. AUSTIN'S Ticket Office, St. James's Hall, and at the Office of the Hospital.

By Order, J. W. GOODIFF,
Clerk to the Committee.

MADAME LEMMENS-SHERRINGTON will Sing the "Angels' Air" in Gounod's TOBIAS, on Tuesday, Feb. 13th, at the St. James's Hall. Tickets to be obtained at all the Principal Libraries and Music-sellers, and at the University College Hospital, Upper Gower Street.

MRS. JOHN MACFARREN will give Two Evenings at the Pianoforte in Hall on Monday and Wednesday, Feb. 12th and 14th. Pianist, Mrs. John Macfarren; Vocalist, Miss Robertine Henderson.

PROGRAMME OF FIRST EVENING.

Sonata di bravura—Hummel; Aria, "Vol che sapete"—Mozart; Sarabande and Gavotte—Bach; Spinnlled—Lilford; Songs, "Who is Sylvia" and "Hark the lark"—Schubert; Fantasia—Prudent; Moonlight Sonata—Beethoven; Song, "Mine and Thine"—G. A. Macfarren; "La Sirène du Rhin" and "The Babbling Brook"—Brissac; Scotch Ballad—arranged by Macfarren; Fantasia—Thalberg.

PROGRAMME OF SECOND EVENING.

Sonata in G—Mozart; Polacca, *Rigoletto*—Verdi; Selection from "Kinderszenen" and from "Im Walde"—Schumann; Song, "The First Violet"—Mendelssohn; Fantasia, "Bonnie Scotland"—Brissac; Sonata in E flat, Op. 29—Beethoven; Ballad, "I never knew my heart"—G. A. Macfarren; Vignette, "The Sun's Last Ray"—Brissac; Invitation à la Valse—Weber; Old English Ditty—arranged by Macfarren; Fantasia—Schubert.

15, Albert St., Gloucester Gate, London, N.W.

MR. HERBERT BOND will Sing Ascher's Popular Romance, "Alice, where art thou," at the City Hall Concert, Glasgow, THIS DAY, Saturday, Feb. 3rd.

MUSICAL INSTRUCTION.—Mr. REDL, formerly Con-

ductor and Leader of the late Duke of Beaufort's Band; Royal Vauxhall Gardens; St. James's Theatre, &c., gives Lessons on the Cornet à pistons, Tenor Concert Horn, Violin, Guitar, and Singing; Orchestral Instruction to members of Amateur Societies, &c.—Mr. REDL, 28, Bloomsbury Street, Bedford Square, W.C.

MR. RALPH WILKINSON (of the OPERA DI CAMERA)

begs to announce that he is now at liberty to accept Engagements for Concerts, Oratorios, and Private Soirées. Terms (as well for instruction in Singing) may be had on application at his residence, 8, Koppel Street, Russell Square.

MR. APTOMMAS has removed to 13, Nottingham Place,

Regent's Park, N.W., to which address all communications are requested to be addressed.—January 1st, 1866.

MISS ROBERTINE HENDERSON is now at liberty to

accept engagements for Concerts, Oratorios, Private Soirées, &c. She will sing at Salter's Hall, Feb. 7th; St. James's Hall (Monday Popular), Feb. 10th; Hull Feb. 12th; York, 14th; and Swindon, April 3rd.—19, Newman Street, W.

RANDEGGER'S POPULAR TRIO, I Naviganti

(The Mariners) will be sung by Madame Rudersdorf, Mr. Montem Smith, and Mr. Weiss, at Dr. Bucherer's Concert, Tunbridge Wells, February 6th.

ROBERT COCKS AND CO.'S NEW MUSIC.

WARBLINGS AT EVE. New Song. By BRINLEY RICHARDS. Poetry by H. FARNIE. 3s., free for 19 stamps. "Quite Italian in the graceful flow of its melody, as well as in the unaffected simplicity of its style."—*Illustrated London News*.

SELECT VOCAL CATALOGUE to be had, gratis and postage free, of ROBERT COCKS and Co., New Burlington-street, London, W. N.B.—All applications must state the title of the above catalogue.

COLDSTREAM GUARDS' SONG, "SHINE OUT," O GOLDEN STARS. Adapted to the melody of the popular waltz. By FRED. GODFREY. Poetry by A. MATHESON. 3s.; free for 19 stamps.

HARK! THE GOAT BELLS. Duetto. H. SMART. Sung with constant success by Madame Lemmens-Sherrington and Miss Whytock. 3s.; free for 19 stamps.

LIST OF NEW DANCE MUSIC for the Present Season, gratis and post free. London: ROBERT COCKS and Co., New Burlington-street, W.

MR. FRANK ELMORE will sing, "Alice, where art Thou," at the Beaumont Institution, on Monday next, February 5th.

I NAVIGANTI.

MISS ANNA HILES, MR. WEISS, & MR. GEORGE PERREN will sing Randegger's Popular Trio, "I Naviganti" (The Mariners), at Southampton, February 19th.

MISS BERRY GREENING.

MISS BERRY GREENING (who has hitherto been known to the public as Miss Berry, only) will sing "Cherry Ripe," with variations, composed expressly for her, at Camberwell, February 23rd.

MISS BERRY GREENING.

MISS BERRY GREENING (who has been hitherto known to the public as Miss Berry, only) requests that all communications relative to lessons or engagements, either in town or in the provinces, be addressed to her, care of Messrs. Duncan Davison, 244, Regent Street, London, W.

MADAME RUDERSDORFF.

MADAME RUDERSDOFF is at present fulfilling Engagements at the Gewandhaus (Leipzig), Bremen, Erfurt, Jena, Weimar, &c., and will return to England on the 29th instant. All letters addressed to 16, Wellington-road, St. John's Wood, N.W., will receive immediate attention.

MR. AGUILAR.

MR. AGUILAR begs to announce his removal from Westbourne Square to No. 17, GLOUCESTER CRESCENT, HYDE PARK, W.—January, 1866.

BLUMENTHAL'S POPULAR SONG, "The Days that are no more," will be sung at Dr. Bucherer's Concert, Tunbridge Wells, February 6th.

MR. FRANK ELMORE will sing his new song, "Airy Fairy Lillian," at Maidstone, Feb. 8th; Canterbury, Feb. 12th; Baywater, Feb. 21st; and Ashford, March 6th.—128, Adelaide Road, N.W.

MRS. TENNANT begs to announce her return to town for the season. Terms, for Concerts, Oratorios, Soirées, &c., as well as for instruction in Singing, may be obtained of Mrs. Tennant, 53, Maddox-street, New Bond-street, W.

WILLIE PAPE—Honored by the command of H.R.H. the Prince of Wales—will continue his TOUR through the Provinces.—Address—No. 9, Soho-square, W.

MISS ROSE HERSEE will sing BENEDICT's Popular Variations on "The Carnival of Venice" at Peckham, February 5th; London, 2, Crescent Place, Burton Crescent.

CHANGE OF RESIDENCE.

MR. RICHARD C. LEVEY (Paganini Redivivus) begs to announce that all letters will in future find him at his new address, 16, Moreton Place, St. George's Square, Pimlico, London. All offers kindly solicited at least Four Weeks in advance.

A WILD HIS-STORY.—AN ILLUSTRATED COMIC CHANT By CHARLES HALL.

"There is no such a thing as Chants."—*Edinburgh Review*. "Finest moral out."—*Educational Monitor*. "I take it."—*Philosophical Mother*. "I chant it."—*Popular Singer*. "The illustrations are quite worthy of anybody."—*Fine Arts Register*. "This song ought to immortalize its composer."—*That's Hall*.

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| THE PUNCH AND JUDY | C. H. R. MARRIOTT | 3 0 |
| THE GUNPOWDER PLOT | STEPHEN JARVIS | 3 0 |

All the above are splendidly Illustrated in Gold and Colours by the first Artists of the day.

LONDON:

ASHDOWN & PARRY,
18 HANOVER SQUARE.

FELIX-MENDELSSOHN-BARTHOLDY.*

(Continued from page 52.)

Let us now return with him to Düsseldorf.† At the first grand Musical Festival which he directed there, at the end of May, or the commencement of June, 1833, (1) the only work performed of his was the grand Overture in C major (written somewhere about 1823, or 1824, and neither executed anywhere else in Germany, nor published), (2) the other works given being *Israel in Egypt*, the grand *Leonora* overture in C, the *Pastoral Symphony*, Wolf's *Ostercantata*, and Winter's *Macht der Töne*. Mendelssohn himself played Weber's *Concertstück*. This Musical Festival, graced by the co-operation of that distinguished singer Mad. Decker, formerly Fräulein Von Schätzel, met, in consequence of the selection and execution of the pieces, with so much approbation, that a wish was expressed for the conductor to remain some time in Düsseldorf. With this idea, he was offered the post, created expressly for him, of Town Musical Director, and he accepted it for three years. In his official capacity, he had to conduct the weekly Singverein or Vocal Union, the Winter Concerts, and the music in the Roman Catholic churches. The concerts appear not to have been as successful, at first, as it was hoped they would be, since, during the entire period from November, 1833, to May, 1834, only three were given. But the blame is certainly not to be laid on Mendelssohn, who provided admirable entertainments, and appeared twice himself as pianist.

These were the palmy days of his friendship with Immermann. The two men had known each other before. At Mendelssohn's request, Immermann, in the spring of 1833, had written for him the book of an opera upon Shakespeare's *Tempest*, but, unfortunately, Mendelssohn could not use it. It was interesting, and in parts highly poetical, but unsuited for operatic purposes, Immermann, in fact, not being possessed of the slightest lyrical talent. Immermann, probably, felt somewhat annoyed, but the occurrence had no influence on the connection between the two. On the contrary, it became closer; they addressed each other as "Du"; and Immermann appears to have been attached, by a truly tender affection, to Mendelssohn.

The presence of these two distinguished men, with whom was associated, also, that highly esteemed author, Herr von Uechtritz, combined with the unsatisfactory state of things at the theatre, excited, among the numerous educated public, the exceedingly extensive circle of government officials, and the world of painters, a wish for a radical improvement of the stage. Immermann, Mendelssohn, and Uechtritz, announced their readiness to undertake the management. Some so-called model performances were given in the spring of 1834, to show how the enterprise was to be afterwards carried on. At these performances, *Don Juan* and *Les deux Journées* were the first operas which Mendelssohn directed publicly, as he did, also, Beethoven's music to *Egmont*. For a performance of Calderon's *Standhafter Prinz* (*Principe Constante*), he composed the music requisite to the action, namely: two choruses, (3) a march, battle-music and melodramatic music. These very interesting and characteristic compositions have never been used since. In consequence of the model performances, a considerable capital was raised in shares, and a new theatre in Düsseldorf erected under the name of the Stadttheater. An administrative committee of eleven persons managed the whole undertaking. Immermann and Mendelssohn (Uechtritz retired) were members of this committee, as well as Intendants with equal rank, the

former for drama, and the latter for opera. As Mendelssohn neither could nor would devote his whole time to the enterprise, he summoned to Düsseldorf the friend of his youth, and one of his most talented pupils, Julius Rietz, who is now acting as Musical Director at our own theatre. (4) The two had made each other's acquaintance in Berlin, were of nearly the same age, (Rietz being somewhat younger), and, for a short time, Mendelssohn had given Rietz pianoforte lessons. (We have used the expression "pupils," simply because we consider Julius Rietz one of the most noble upholders of the Mendelssohnian school. Of this there needs no further proof than his magnificent *Festouvertüre* in A major). On the 28th October, 1834, the theatre was opened with *Der Prinz von Homburg*, and a grand prelude written expressly for the occasion by Immermann. At the conclusion of the prelude, there was a *tableau vivant*, representing the Parnassus of Raphael, for which Mendelssohn had composed a piece of music. (5)

Unfortunately, however, the theatre became a source of misunderstanding between Immermann and Mendelssohn. Both were certainly actuated by the purest and most earnest intentions, but both wanted practical knowledge of the stage. As regards Mendelssohn, he committed some errors in engaging certain young artists of immature talent, whom he sent for to Düsseldorf from Berlin, while, on the other hand, Immermann wished to raise the spoken-drama at the expense of opera, or indeed, really wanted to have no opera at all. This gave rise, on both sides, first to reproaches, then to altercation, and, lastly, to total estrangement. After having got up, and twice conducted *Oberon*, that is to say, in the first few weeks after the opening of the theatre, Mendelssohn withdrew, certainly against his formal promise, and his connection with Immermann was never renewed. The theatre was kept on with great difficulty till the spring of 1837.

Though the bond uniting Mendelssohn to an admirable poet of the day had been thus severed, his connection with the painters became all the more intimate. He assiduously cultivated, also, during the years 1833-1835, his own talent, which was considerable, for drawing, and, under the guidance of Herr Schirmer, professor of landscape-painting in Düsseldorf, to whom he dedicated, by the way, the 114th Psalm ("Als Israel aus Egypten zog"), produced a large number of exceedingly admirable water-color sketches. He very amiably employed this talent for the benefit of his friends' albums. Thus, for instance, he presented his friend Klingemann, in London, with an album containing thirty drawings, all representing scenes from Klingemann's poems. Professor Moscheles, likewise, possesses several sheets by him, full of reminiscences of events concerning both of them, and of humorous allusions to the services rendered by Moscheles to Mendelssohn and art generally.

Meanwhile, during the winter of 1834-1835, the Vocal Union and the concerts went on most flourishingly in Düsseldorf. There were seven concerts, *The Messiah* and *The Seasons* being among the works performed at them. But the principal result of the Düsseldorf period was the composition of the greater portion of *St. Paul*. (6) In addition, Mendelssohn wrote there the three Pianoforte Capriccios, Op. 33; (7) many of his *Lieder ohne Worte*, including those of the second book; and Heine's three "Volkslieder" in the first book of the Songs for Soprano, Contralto, Tenor, and Bass, Op. 41. There was no lack of musical sociability, and

* "A Memorial for His Friends." By W. A. LAMPADIUS. Translated expressly for *The Musical World* by J. V. BRIDGEMAN. (Reproduction interdicted).

† For these facts I am indebted to a friend of Mendelssohn's, who does not wish his own name to be mentioned.

(1) The Whitsuntide Festival.

(2) The "Trumpet Overture," already more than once mentioned by Herr Lampadius himself, who, however, seems unconscious that he is now speaking of the same composition. It was composed in 1825, and re-written for the Düsseldorf Festival—not, as has been often stated and generally believed, for the Philharmonic Society, who possess the score. The overture is still unpublished.

(3) For men's voices (unpublished).

(4) Herr Julius Rietz is one of the four trustees to whom the manuscripts of Mendelssohn were confided by his widow. He gave up directing the Gewandhaus concerts some years since, and was succeeded by Herr Reinecke.

(5) This piece is not mentioned in Herr Rietz's very unsatisfactory catalogue.

(6) *St. Paul* was first performed on the 22nd of May, 1836, at the Lower Rhine Festival, held that year in Düsseldorf. Mendelssohn conducted the whole Festival, and among other pieces the Choral Symphony of Beethoven. He also played (by memory) the Kreutzer Sonata of the same composer, with Herr David.

(7) These are the Capriccios in A minor, E major, and B flat minor, dedicated to his friend Klingemann. They are published.

Mendelssohn was not niggardly in showing and playing what he had written.

In the spring of 1835, he was asked to conduct the Musical Festival at Cologne, (8) and complied with the request. The works given were: Beethoven's "Festouvertüre" in C; Handel's *Solomon* (according to the original score, with an organ part by Mendelssohn); Beethoven's Eighth Symphony; Milton's "Morning Song" by Reichardt; the Overture to *Euryanthe*; and "Religious March and Hymn," by Cherubini. The satisfaction of the public was extraordinary. Mendelssohn was presented with the London Edition of Handel's Scores, and a parchment roll, containing a simple vote of thanks, together with the autograph signatures of all the executants, about six hundred in number.

Meanwhile, the attention of the people of Leipzig had been directed to Mendelssohn, and they desired to obtain his services for the cause of music in that city. Some of the most esteemed members of the University were the first to entertain the idea of founding a musical professorship, and, being acquainted with his high accomplishments, scientifically as well as generally, they considered Mendelssohn the proper person for the post. He was, therefore, consulted on the subject, and wrote back, politely thanking them for the honor, but declining to give lectures, for which, in truth, as was plainly proved afterwards, he had not the slightest aptitude. The wish to secure him was now, however, excited, and through the same person, probably, who had first written to him, the board of management of the Leipzig concert was induced to offer him the direction of those at the Gewandhaus. This he accepted. According to the Düsseldorf treaty Mendelssohn was at liberty to throw up his engagement at the expiration of two years. He did so, and, after having conducted, on the 2nd July, 1835, a grand and admirably selected concert, at which he played his *Pianoforte Capriccio* in B minor, (9) about the end of July, accompanied by his parents, who had come to the Rhine for the purpose of being present at the Cologne Musical Festival, he left Düsseldorf, to the regret of all well-minded persons there.

With his residence at Leipzig, which, with scarcely any interruption worth mentioning, lasted from September 1835 to 1844, and again from 1845 to his decease, begins the fourth period of his life, a period full of the richest, most varied, and most unfettered activity, and, at the same time, a brilliant epoch for music such as perhaps will never be known in the town again. He conducted the Gewandhaus Concerts uninterruptedly from 1835 to 1841, effecting an immense deal that was great and beautiful, and appreciated with a readiness never surpassed anywhere else. He displayed the greatest sagacity, as well as the most persevering energy and patience in turning to account the rich resources he found ready to his hands in the orchestra, *dilettanti*, and choruses, and thus achieved the grandest effects. He did not, however, in any way restrict his exertions to the Gewandhaus Concerts, an institution which, even before his time, was almost classical. He seized every opportunity to form and instruct the taste of the musical public; nay, it may be asserted that, by the exercise of one art he awoke a nobler and purer taste for all, and imparted to the life of the educated classes a higher aim, thanks to the important morally-aesthetic influence he obtained. This he did, not only by the selection, invariably admirable as far as it depended on him, of the musical pieces to be performed at the concerts, not only by the fact that under his distinguished direction the orchestra as well as the public were first really initiated into the sense and spirit of the works of modern masters, as, for instance, of Beethoven's Ninth Symphony especially; he not merely fostered the feeling for the historical development of music, by establishing a series of historical concerts, but he conjured up the noble spirits of the Past, to produce a lasting good, and frequently collected all the best musical resources of Leipzig to do the greatest justice to their masterpieces. We will now add the proofs of this general characterisation of what he effected, and again dwell upon a few details from his biography.

The 4th October, 1835, was the day so eventful for the cause of music and art in Leipzig, when Mendelssohn, at the first Subscrip-

(8) Also the Lower Rhine Festival, which was (and is still) held alternately at Cologne, Aix-la-chapelle, and Düsseldorf.

(9) For pianoforte with orchestral accompaniments; composed in London in 1832 (published).

tion Concert of the Gewandhaus, first publicly officiated as conductor. "Immediately he appeared," says the writer of an article published at the period in the *Allgemeine Musikalische Zeitung*, "an audience that filled the room to overflowing unmistakably manifested its satisfaction by loud marks of applause. Mendelssohn's universally popular overture: *Meeresstille und glückliche Fahrt*, inaugurated the proceedings as excellently as could possibly be expected from a first effort at a first concert, and that, too, under new guidance." As it may interest many Leipzig readers of this Biography to be told what works were performed at this first concert conducted by Mendelssohn, we will mention the others. They consisted of a *scena* and air by C. M. von Weber (interpolated in *Lodoiska*), sung by Fräulein Henriette Grabau; Spohr's Violin Concerto, No. 11, played by his pupil, Herr Gerke, Musical Director, from Berlin; and the Introduction to Cherubini's *Ali Baba*, in which the solos were sung by Mesdames Grabau, Döring, and Herr Weiske. The second part of the concert contained Beethoven's Symphony in B flat major, given with a degree of precision never before known in Leipzig. In order to achieve this precision, Mendelssohn had most carefully got up and also conducted the Symphony himself, a then new, but certainly highly natural and sensible arrangement. Up to that time, Symphonies had always been conducted by the *Concertmeister* and first violin. In discharging this duty, Herr Mathäi, the *Concertmeister*, even at that epoch in very bad health, had rendered good service by his delicate reading of the various works entrusted to him and more especially of Beethoven's Symphonies, for which, even before Mendelssohn, the Leipzig orchestra had been distinguished. But of the nice gradations of light and shade, of the careful consideration paid to every instrument, of exact combined play, such as resulted from Mendelssohn's conducting, no one had entertained an idea. The performance, however, of the B flat major Symphony, an aesthetic composition so full of profound feeling, was always one of the most magnificent feats achieved by Mendelssohn the Conductor. Every time the work was executed afresh he succeeded in discovering new luminous touches in it, so that people felt inclined to say: "We never heard so perfect a performance before." It was given for the last time under his direction in the winter of 1846-1847.

ERRATUM.—In note 3, last number, it is stated that "the *Walpurgisnacht* was entirely written at Leipzig in 1842." For "written" read re-written.—ED. M. W.

(To be continued.)

MADRID.—Miss Laura Harris continues to meet with a very favorable reception from the public and the press of "La Villa Coronada," as the Madrileños call it. The *Reforma*, speaking of her in *La Sonambula*, says: "The appearance of Miss Harris, in the costume of the enchanting and innocent Amina, produced a genuine sensation. No one expected such youth and such freshness. The fair artist consequently awoke the liveliest interest, especially the moment she opened her lips and allowed the audience to hear a voice so pure in character and so ingenuously-candid that it seemed to belong to some angel who had descended upon the earth. Perhaps our readers may expect a few facts connected with the biography of this new star. But what is there to tell concerning an existence of only sixteen or seventeen years? Miss Laura Harris comes from New York, whence she brings a voice accustomed to execute the greatest difficulties, to which it has apparently been trained by canaries and nightingales. She possesses an expressive countenance; eyes sparkling with youth and intelligence; the foot of an Andalusian; and the hands of a fairy. So much for her personal appearance, beneath which we have reason to believe there exists deep feeling. . . . The pieces in which she shone most were the cavatina of the first act; the duet with the tenor; the grand finale of the second act; and the rondo at the end of the opera." The journal entitled *Los Estudiantes* is not less complimentary. It observes: "Our first duty, we take it, is to direct the attention of our readers to a musical marvel, a new star" (Miss Laura Harris) "in the musical firmament, a star remarkable for the intensity of its light; its size, increasing from day to day; and its charms, which must indeed be great, since they have fixed our attention distracted by the magical effect produced in our mind by previous musical celebrities."

HERR HENRY HAGEMeyer's first "Amateur Concert" (with his pupils) took place on Wednesday evening, at Westbourne Hall, Baywater.

REVIEWS.

"Musical Thoughts," for the Pianoforte (Second Series)—EDWARD W. LEAR. (BOOSEY AND CO.)

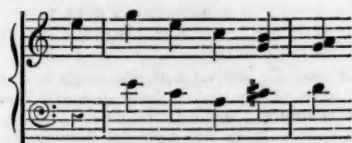
If the first series of "Musical Thoughts" is at all like the second, the author must stand greatly in want of competent advisers. Here we have no less than nine-and-twenty pages of music which is really not music at all, inasmuch as, strictly speaking, it has no tune, no rhythm and no harmony. Mr. Lear flings about his chords with singular audacity, and they almost always seem to come in the wrong place. Seldom, indeed, have we met with so queer a composition. Take an example:—



—a confusion between A minor and G major, surely. Take another:—



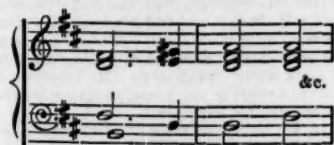
—and another:—



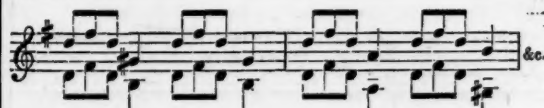
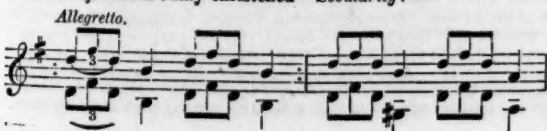
—a pretty tolerable specimen of false relation. But as these are from a "thought" entitled "Recollections of Childhood," we have, perhaps, a right to conclude that Mr. Lear wrote thus when a baby. One of the drollest "thoughts," however, is "The Day Dream," which opens thus:—



—and contains something called "Beethoven's Double-Chant," in which Beethoven is made to write as follows:—



—The subjoined is oddly christened "Secularity:"—



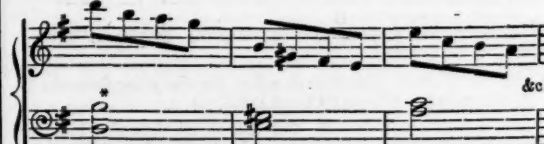
—Why "Secularity," anymore than Potatoes? Here are two chords of the six-four, very unhandsomely treated:—



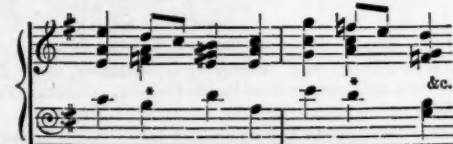
—In what have they offended? Here is an unfortunate seventh (C), "pressed" unceremoniously:—



—Here:—



—(Poor Six-four!) Here:—



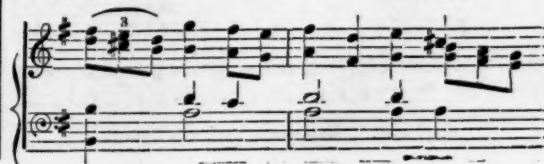
—Here:—



—Here:—



—Here:—



—Here:—



—Here:—



—Here:—



—Here—but no;* criticism is thrown away upon such jumble.
"Musical" Thoughts!

"Souvenir de Paris," morceau de salon, for the pianoforte—E. C. A. CHEPMELL. (ROBERT COCKS AND CO.)

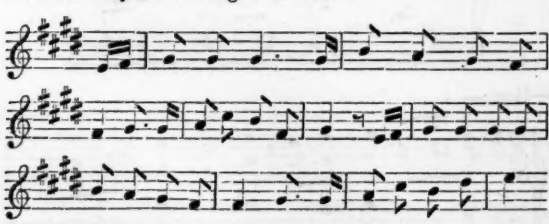
Mild music, quite correct, and not at all difficult; but why *Souvenir de Paris* it is difficult to understand, unless the two not ungraceful themes upon which the piece is constructed are melodies that may have charmed Mr. Chepmell in Parisian society. As no names are given, however, we presume them to be of Mr. Chepmell's own manufacture, and are therefore still at a loss.

"There is no Flock," song. Poetry by LONGFELLOW, music from BEETHOVEN, arranged by MISS C. M. ROKEBY. (ROBERT COCKS AND CO.)

Gallantry forbids us to be severe with a lady. Nevertheless, the great dead should be respected, and we must protest emphatically against such dealing with their *reliqua* as that of which Miss C. M. Rokeby is here guilty. The "music from Beethoven," indeed! Both melody and form are altered, and an occasional bit of "Rokeby" put in to make the whole hang together. Beethoven's melody (from the solo sonata in E minor, Op. 90—last movement) begins thus:—

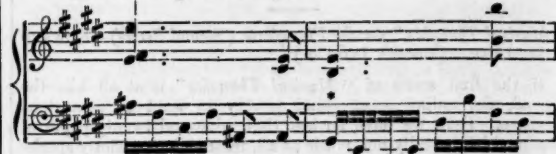


—Miss Rokeby has "arranged" it thus:—



* "Hear! hear!" HENDERSON, RAIT, AND FENTON.

—depriving it of all rhythmical symmetry, and otherwise distorting it. Here is a bit of pure Rokeby:—



The change in the melody, for the sake of prolonging the rhythm, to suit Professor Longfellow's well-known verses, is outrageous. In no case could the first half of Beethoven's theme have been fitted to such a line as this:—

"There is no flock, however watched and tended;"

—and Beethoven's theme, should, therefore, have been left to its unaided beauty. Such meddling with immortal works cannot be too strictly reprimanded.

"Jerusalem the Golden," a choral hymn; music by J. TILLEARD. (NOVELLO & Co.)

This "Choral Hymn" forms "No. 7 of Tilleard's Church Music"—which, as Mr. S. T. Table would say, is "about the level of it."

"Will you come to the woods, Bonnie May," song—words by JESSICA RANKIN, music by J. M'MURDIE, Mus. Bac., Ox. (ADDISON AND CO.)

If the harmony in the accompaniment to this ballad were less chromatically twisted about, the ballad, if not very good, would, nevertheless, sound better.

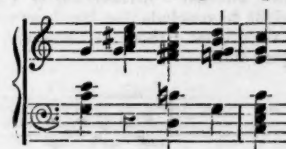
"The Litany:" "The Preces and Responses from MERBECKE;" "Tallis's Preces and Responses," arranged for three treble voices, with accompaniment for organ, harmonium, or pianoforte—by W. J. WESTBROOK. (ALFRED WHITTINGHAM).

The mere acknowledgment of the above three publications may suffice. There is nothing to criticise in any of them.

1. "Save me, O God," recit. and aria—WALTER MALMÈNE. (J. H. JEWELL).

2 & 3. "I'll not leave thee, dearest mother"—words by J. S. SMART, music by ISADORE DE SOLLA. "Sweet Josephine"—words by MISS KATE HARRINGTON, music by ISADORE DE SOLLA. (HIME AND SON, Liverpool; HIME AND ADDISON, Manchester).

The songs of Mr. Isadore de Solle are as commonplace, and at times as ungrammatical—witness among other points:—



as the "Recit. and Aria" of Mr. Walter Malmène are pretentious and dull. Why should such music ever be submitted to the engraver?
D. P.

ALFORD.—(From a Correspondent.)—Mr. H. Browns annual concert came off on the 23rd ult., in the Corn Exchange Room. The artists were Miss Stabbach, Messrs. Lehmeier, Selby, and Haag. Miss Stabbach is an established favourite, and the audience insisted on her repeating Arditi's "Il Bacio," and warmly applauded her after "Bid me discourse," "Warblings at eve," and "Where the bee sucks," which she sang equally well. Herr Lehmeier was also obliged to play Thalberg's "Home, sweet home" twice over. M. Theodore Haag's violin solo on *Rigoletto* was admired as well as the playing of Herren Lehmeier, Haag and Selby in a trio by Beethoven.

CHATHAM.—Mr. W. Burton's "troupe" of Christy Minstrels gave a performance in the Lecture Hall on Saturday evening last, having previously appeared in the afternoon at the Corn Exchange, Rochester. From time to time the towns have been visited by minstrel companies without number, but none superior, if equal, to the one at present in question.—Mr. Kennedy, the Scotch vocalist, gave his entertainment entitled "Both Sides o' the Tweed," on Tuesday last, with Mr. Land as accompanist. A pleasant evening is a matter of certainty when Mr. Kennedy presides, an opinion in which the large audience assembled on the occasion alluded to fully coincided, judging from their applause.

THE GRISI AND MARIO TOURNEE PARTY.—The Newcastle and Glasgow journals furnish long and elaborate notices of the concerts given in the respective cities by the distinguished *troupe* now journeying through the provinces and Scotland under the direction of Signor Arditì. Seldom has a more remarkable company of artists travelled out of London, and the success which has attended them in Newcastle and Glasgow may be accepted as a forerunner of a long series of triumphs. With Madame Grisi and Signor Mario are joined, as singers, Madame de Meric-Lablache and Signor Foli, while Mlle. Emilia Arditì, the young and brilliant violinist (sister of Signor Arditì), is the solo instrumentalist. The "Party" made their first essay at Newcastle at Mr. Hare's concerts. Of this affair the *Newcastle Daily Journal* writes as follows:—

It was a rare galaxy of talent which Mr. Hare brought forward. Grisi, the great Grisi—who, for a quarter of a century, stood matchless as the queen of song, whose Norma no one who had witnessed will readily forget—seemed to be the principal attraction. She made her first appearance in the duetto, "Una notte a Venezia," which she sang with Signor Mario. The two voices blended harmoniously together; and if anything may be particularised, it appeared as if Madame Grisi sang with more expression. This was evident in the cavatina, "Casta Diva," which was given by desire. In the second part she was cheered repeatedly in Moore's "Minstrel Boy;" and to an encore she gave "Home, sweet home." Signor Mario in the ballad, "Good bye, sweet-heart," was enthusiastically recalled. Though labouring under a severe cold, Madame Lablache gave great satisfaction. Under the circumstances, "Ah, quel giorno" was a difficult task, but, with exception of the first few lines, it was sung clearly and with much taste. Her voice blended sweetly in the part songs, and in the duet with Signor Foli, "Dunque io son," she deserves particular mention. Signor Foli's fine deep organ was heard to good advantage in the aria, "Inferice." He met a very gratifying reception. A sweeter violin-player than Mlle. Arditì has perhaps never been heard in Newcastle; certainly there is no more promising performer. She is very young, and the taste and feeling she displays in the execution of most difficult pieces is somewhat marvellous. Her first effort was a fantasia on themes from *Norma*, the composition of Signor Arditì; and the ease with which it was performed, and the amount of feeling which she displayed, gained for her much deserved applause. In the second part she obligingly answered a re-demand that was made. Mr. Hare gives another concert on the 9th of February, at which Mlle. Titiens will appear.

The *North British Daily Mail* is even more glowing and enthusiastic in its praises of the same artists when they appeared at the City Hall, Glasgow, at a grand evening concert given on the 22nd instant by Mr. Kyle. We give the following extract from our Northern contemporary:—

"Madame Grisi has seen many seasons since she first took rank among the *prime donne* of Europe; but they have passed over her without robbing her rich and remarkable voice of those charms with which it was so fully endowed. She threw herself into her work last night with the most unmistakable heartiness, exhibiting much of her old marvellous delicacy and flexibility, and giving every *roulade* and rapid division with a precision and *aplomb* that were hardly less extraordinary than their delicious sweetness. In the concerted pieces from *Semiramide*, her voice came out so well that it formed a trying test for Madame Lablache, who possesses no inconsiderable degree of power, and whose style is well formed. Madame Grisi's singing of the cavatina, "L'amor Suo," from *Roberto Devereux*, was vehemently re-demanded, whereupon she gave "Home, sweet home." In the second part she sang "The Minstrel Boy." Mario sang with his wonted perfection of style and intensity of expression. His first solo—the romanza, "Raggio d'amore," from *Il Furioso*—was charmingly "rendered;" and in the duet, "Se miami ancor," from the *Provatore*, as in that of "Una notte a Venezia" by Arditì, he was inimitable. Signor Foli sings admirably—with great sweetness and grace, if not with intense power. His opening air struck us as excellent. The appearance of a lady violinist is something novel in this country. The marvel is enhanced by the youth of the performer. But Mlle. Arditì made it evident in the two solos she gave—the one a fantasia on themes from *Norma*; the other the rondo from De Beriot's Seventh Concerto—that she has the hand and soul of a true "mistress." The executive skill she exhibited was wonderful, accompanied by a grace, expression, and delicacy which gave light and animation to every passage. Her tone showed a happy union of refined sensibility with great freedom and breadth. When we mention that Arditì was the accompanist, it should be superfluous to say more.

On Tuesday, the 23rd ult., the party appeared at Greenock; on Wednesday at Dundee, on Thursday at Aberdeen, on Friday at

Perth, and finished the week on Saturday at Edinburgh. This week they have visited Dumfries, Salisbury, &c., &c., and to-night perform at Southampton. If the Grisi and Mario Tournée prove as attractive in the end as at the beginning—at all the concerts the audiences have been most numerous and brilliant—its success will be great indeed.

BELFAST.—(From our own Correspondent.)—Dr. Chipp being about to take his departure from Belfast—for what reason I have not been informed—gave a farewell concert at the Ulster Hall, on Friday, January the 26th, when *Elijah* was performed by the "Vocal Union" under his direction, with Miss Helena Walker, Miss J. Meenan, Miss E. Boyd, Messrs. Topham and Lambert as principal singers. To show in what estimation Mr. Chipp was held by the Belfast people, I send you a "cut" from the *Banner of Ulster*, of date, January 27th, which indeed reflects the opinion of the entire local press:—

"In common with the public who have enjoyed the treat of hearing Dr. Chipp perform on the Ulster Hall organ and of witnessing the efficient manner in which he wielded the conductor's wand, we feel it to be a matter of deep regret that, on the present occasion, we have to use the word 'Farewell!' which, under most circumstances, is calculated to evoke sentiments anything but agreeable in their character. We cannot but feel the loss Belfast is about to sustain is almost irreparable. It was a matter of congratulation to every lover of music when Dr. Chipp came to reside in this town. It was felt that his high reputation and zeal as a musician would give an impetus to the study and culture of music, and that his connection with the town would confer no mean honour upon it. That connection, so fruitful in salutary results, has now been broken, and the accomplished musician, who, during his brief sojourn amongst us, has shed such lustre on our musical history, has been led to transfer his important services to another sphere, where, we trust, they will meet with that due appreciation to which their merit entitles them. Dr. Chipp's fame does not rest solely on his abilities as a performer. His compositions, especially his oratorio of *Job*, which was recently brought out under the auspices of the "Vocal Union," place him in a high rank as a composer of originality of conception, combined with skill and facility in treatment of ideas. The success which attended its production in the Ulster Hall placed its merits beyond doubt, and reflected the utmost credit on the "Vocal Union," to whose energy and skill its fate was committed. In that prosperous and respectable society Dr. Chipp found those who warmly appreciated his talents, and who did all in their power to give them scope and outlet."

The "Farewell" Concert was in every way an eminent success. The hall was crowded; the general performance was excellent, the "Vocal Union" more than ordinarily distinguishing themselves; while the soloists sang carefully and well, and in some instances with remarkable effect. Mr. Lambert was the vocal hero of the evening, and the journal I have just quoted declares that "Everyone was charmed with the ease, grace, and simplicity of his style, and the delightful chest notes which he rolled forth like miniature thunder."—Miss Meenan, a local singer, too, had a good success, as had also Miss Ellen Boyd, a pupil of Dr. Chipp's. The organ accompaniments to the oratorio were played by Dr. Stewart of Dublin, one of the most accomplished organists in Ireland.

MADAME PUZZI'S CONCERTS.—(From a South-Western Correspondent.)—The first of "Three Musical Soirees," given by that eminent vocal professor, Madame Puzzi, came off at the residence of the Marchioness of Downshire, Belgrave Square, recently. The singers were Mlle. Fanny Puzzi, Mrs. Frances Talfourd, Madame Berger Lascelles, Mlle. Liebhart, Signora Fortuna, Ferranti, and Ciabatta, and Mr. George Perren, and Signora Mattei, pianist, and M. Pague, violoncellist, were the solo instrumentalists. The vocal hits were the aria, "Mio ben," from the *Vespi Siciliani*, by Mlle. Fanny Puzzi, a highly accomplished singer, and unanimously encored; aria, "Sognanti," composed by Signor Schira, sung by Mrs. Frances Talfourd—a most charming song most charmingly sung; and Guglielmo's ballad "The lover and the bird," given with infinite *esprit* by Mlle. Liebhart, for whom it was expressly composed. Other performances, too, might be cited as worthy of no small commendation, but time and space do not cohere for their allowance. Let us say, however, that Signor Mattei, the quick-fingered key encounterer, was encored in a waltz of his own composition. A splendid assemblage of rank and fashion, an excellent programme of the kind "fashionable," and artists popular and of eminence, conduced to the happiest results. Best pleased of all were Madame Puzzi and the Marchioness of Downshire. S. W.

The Musical World.

LONDON, SATURDAY, FEBRUARY 3, 1866.

MONDAY POPULAR CONCERTS.

Will take place as follows, viz:—

Monday, March 26th.
Monday, April 16th.
Monday, April 30th.
Monday, May 14th.
Monday, May 28th.
Monday, June 11th.
Monday, July 2nd (extra concert
for the benefit of the Director).

Seven Morning Performances will be given on Saturdays:—February 10th, 17th, 24th; March 3rd, 10th, 17th and 24th.

First Appearance of Madame Arabella Goddard.

PROGRAMME OF FOURTH CONCERT.

(MONDAY, FEBRUARY 5th.)

PART I.

QUARTET, in D minor, for two Violins, Viola, and Violoncello—
 MM. STRAUS, L. RIES, H. WEBB, and PAGUE Schubert.
 SONG, "Sleep thou infant angel"—Miss BANKS Glinka.
 SONATA, in E flat, Op. 44, "The Farewell" (Les Adieux à Clementi),
 for Pianoforte alone (first time at the Monday Popular Concerts)
 —Madame ARABELLA GODDARD Dussek.

PART II.

SONATA, in F major, Op. 24, for Pianoforte and Violin—Madame
ARABELLA GODDARD and HERT STRAUSS *Beethoven.*
BARCAROLLE, "O'er the bright flood"—Miss BAKES *Schubert.*
QUARTET, in E flat, Op. 33, No. 2, for two Violins, Viola, and Violon-
cello (First time at the Monday Popular Concerts)—MM. STRAUSS,
L. RIES, H. WEBB, and FAGUE *Haydn.*
CONDUCTOR - - - - - MR. BENEDICT.

CONDUCTOR - - - - - MR. BENEDICT.

To commence at Eight o'clock precisely.

Sofa Stalls, 5s.; Balcony, 3s.; Admission, 1s, to be had of AUSTIN, 23, Piccadilly; KEITH, PROWSE, & Co., 48, Cheapside; and CHAPPELL & Co., 59, New Bond Street.

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NOTICES.

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TO PUBLISHERS AND COMPOSERS—*Music for Review must be forwarded to the Editor, care of MESSRS. DUNCAN DAVISON & Co., 244 Regent Street.*

TO CONCERT GIVERS.—*No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in THE MUSICAL WORLD.*

DEATH.

On the 26th inst., after a lingering illness at her son's house, Knight's Hill, Lower Norwood, MARGARET, the widow of the late THOMAS FREDERICK BEALE, Esq., of 201, Regent Street and Lower Norwood. Friends will accept this intimation.

A RECENT number of the *Niederrheinische Musik-Zeitung* contains an extremely interesting article about the first performance of Beethoven's Ninth Symphony (the "Choral").

A Roman historian tells us, it observes, that the maladies attending the moral and intellectual development of man, are disastrously inherited by one generation after another, while the remedies very frequently are either of little use or even of none at all. The truth of this observation is corroborated not only by the lives of nations, but also by science and art, nay, even by the daily intercourse of social existence. While in this last, for instance, the maxim : *Calumniare audacter, semper aliquid hæret* ("Go on calumniating, some of your calumny is sure to stick"), unfortunately still holds good, science, also, is working in vain up to the present hour against all kinds of prejudices and diseases of the mind, and art with difficulty defends itself from the epidemic of morbid views of its nature. To propagate such views and to assure their influence, those who hold them are not particularly scrupulous as to the means they employ, one of their most favorite weapons being the falsification of history, in which they are admirably seconded by public gossip and those who credulously repeat it.

This system is pursued in music as well as in other things, and the partisans of the most modern school again and again, despite innumerable refutations, come forward with the story of the works of the greatest masters, especially Beethoven, having at first been unappreciated and derided, and of their not having commanded admiration previous to the generation that flourished after the composer; consequently, they assert, it is very natural that the works of their own reformatory school will not be appreciated except by the artistic world of the Future. Such assertions are re-echoed in gossiping papers of all kinds, musical, literary, and political, and, however satisfactorily the contrary may be demonstrated, the multitude remain as firm in their belief of what is untrue as the countryman, who, on being convinced by his eyes that there was really no horse before the railway-locomotive, confidently exclaimed: "Then they've got the horse inside."

In his pamphlet, *Tristan and Isolde*, published at Munich, Herr J. B. Allfeld now brings forward once more the old fable that, until after forty years of the nineteenth century had expired, Beethoven was completely unappreciated, and rejected as a composer appealing to the understanding and utterly devoid of melody! As such assertions are generally spiced with piquant anecdotes, the author has not failed to inform us in a remark of his that :

"We think that a nice little (!) illustration of this sentence is afforded by the truthful (?) anecdote of the celebrated high soprano, Unger-Sabatier, who, at the grand rehearsal (!) of 'The Ninth,' threw her part at Beethoven's feet, and declared, with tears in her eyes, that it was impossible for any one to sing such—music."

In this there are as many untruths as lines! Firstly: Mdle. Unger was not a "high soprano" but a mezzo soprano, and in the Ninth Symphony sang the alto solos, while Henriette Sontag, as we all know, sang the soprano part. Secondly: Mdle. Caroline Unger enjoyed everywhere the reputation of being a well-bred lady, and can no more have been capable of employing such an expression as that which Herr Allfeld puts in her mouth—though it may be excused perhaps from the lips of a man as, for instance, Herr von Bülow, in a state of passionate irritation—than of insulting anyone so honoured as Beethoven, by flinging his composition at his feet! Mdle. Unger, who afterwards made a very good marriage with Herr Sabatier, was then twenty-three, and Sontag

nineteen. Though both, accustomed almost exclusively to Italian cantilenas, begged Beethoven's permission to make some alterations, they were far from displaying any arrogance to such a man; their youth and the position they then held in Vienna, a position which laid the foundation of their subsequent reputation, are alone sufficient to prove that it is highly improbable they would have done so. That, however, Mdle Unger should have enacted such a piece of vulgarity at the *grand rehearsal*, just as if she had then first sung her part from the notes is rather too much for anyone to believe! Can it be that Herr Allfeld, before employing, as a writer on musical matters, the expression "a true anecdote," never read Schindler's account of how the two ladies behaved, when studying their parts at the piano with Beethoven? The account runs thus, Part II., page 75:—

"Another characteristic bit is that relating to what took place at the rehearsal of the solo parts from the *Missa* and the fourth movement of the Symphony between Beethoven and the ladies who sang the soprano and alto parts. I must premise what I am about to say by stating that neither of the ladies, both of whom were still young, and had previously devoted themselves principally to Italian music, had a correct notion of the grandeur and difficulty of the task entrusted to them. Both were under the impression that the notes which did not suit their voices could be changed into others which did. The preliminary rehearsals were held in Beethoven's rooms, and Beethoven led the parts at the piano. Henriette Sontag's request that she might at first sing in her usual *mezzo voce* was granted, though this was inconvenient for the alto, and fatiguing for Beethoven in consequence of his hardness of hearing. But as the matter grew more and more serious and when Beethoven wanted to hear the full chest voice, when the 'Christe' in the 'Kyrie' of the *Missa*, had to be intoned, in its broad rhythm, with pound notes, both 'beautiful witches' knocked up, and began by discussing with the grave master the *tempo* of this movement, which they wanted quicker. They met, of course, with a refusal, conveyed in the best humored terms imaginable.—When matters had been taken seriously with the Symphony movement and the composer would not consent to any of the proposed alterations, the horizon became clouded, and Caroline Unger had the courage to call the obstinate master to his face a tyrant of all voices. Beethoven replied, with a smile, that they had both been spoilt by Italian music, for which reason they found music like that difficult. 'But these high notes here,' replied Henriette Sontag, pointing to the passage: 'Küsse gab sie uns und Reben;' 'cannot they be altered?'—And this passage,' said Mdle. Unger, following her example, 'is too high for most alto voices; can that not be altered?'—No! always no!—'Then, in Heaven's name, let us go on with our torture!' said Henriette Sontag in conclusion."

Now, why should the truth be so perverted by Herr Allfeld and many others? Simply to persuade the masses that the "Ninth Symphony" was a failure, and never appreciated till now, and that, consequently—it is the next generation who will be the first to crown with laurels the works of Wagner, Liszt and their companions! But the assertion that the composition was a failure is as false as the "nice little" illustration. Let us hear Schindler on the subject (II., p. 71):—

"With regard to the artistic success of this memorable evening, it was well able to bear a comparison with any success previously achieved within these time-honoured walls. Unfortunately, he, whom all respected so highly, and for whom the applause was intended, could hear nothing of it. He showed this by turning his back upon the enthusiastic audience, when the applause burst forth at the conclusion of the performance. Caroline Unger conceived the happy idea of turning him towards the proscenium, and directing his attention to the cries of applause on the part of the audience, who were waving their hats and handkerchiefs. He expressed his thanks by a bow. This was the signal for an outburst such has had hardly ever been known, and which seemed as though it would never end, and of a manifestation of gratitude for the great pleasure everyone had enjoyed."

Furthermore, the writer in the *Leipsiger Allgemeine Musik-Zeitung*, 1824, p. 437, says:—

"But where shall I find words to give my readers who are interested in the subject an account of these gigantic works, particularly after one performance, by no means satisfactory or sufficiently polished, as far, at

least, as concerns the vocal portion, for which the two rehearsals held were, considering the unusual difficulties, really not enough, and when, consequently, there can be no question of an imposing combination of strength; of a proper distribution of light and shade; of perfect certainty of intonation; of delicate touches; or of nicely graduated effects. Despite of all this, however, the impression produced was indescribably grand and magnificent, and enthusiastic the outburst of applause paid to the sublime master, whose inexhaustible genius had opened for us a new world, had unveiled for us such wonderful secrets of the sacred art, secrets of which we had never before had a presentiment!"

Further on he says:—

"Like a thunderbolt crushing all before it, the Finale (D minor) is announced by the shrill and piercing minor ninth on the dominant chord. Pot-pourri fashion, all the principal themes previously heard, are, as though reflected in a glass, once more presented to us in a chequered series; the double-basses growl forth a recitative that sounds, as it were, like the question: 'what is going to happen now?' and answer themselves in a gently undulating motive in the major key, out of which there is developed, in stately gradations, an all-powerful *Crescendo*, by the gradual addition of all the instruments in wondrously magnificent legatos, without Rossini's tricky basses and passages of thirds; but when finally, after a challenge from the solo bass, the full chorus, in majestic splendour, joins in with the eulogy of joy, the glad heart opens wide to receive the delicious feeling of divine delight, and a thousand throats exclaim with ecstasy: 'Hail! Hail! Hail! Heavenly Music! Praise and thanks to thy most worthy High Priest!'—The writer is now cool and seated at his desk, but this moment will never be forgotten by him; Art and Truth celebrate in this work their most brilliant triumph, and most justly might we say: *non plus ultra!*"

With regard to the injustice done in Allfeld's pamphlet to Mdle. Unger, Dr. de von Sonnleithner, as her contemporary and old friend, enters the lists in Vienna (*Recensionen*, No. 51, 1865) as "Eye and ear witness" at the rehearsals of the "Ninth Symphony," and energetically denies the "piece of low vulgarity" attributed to the lady.

DISHLEH PETERSII MEDITATIONES.

IT was not my intention to meditate publicly this week; but Mr. Otto Beard has written to complain that a letter of his, addressed to me, was mixed by some accident, last week, with a letter on Italian Opera, signed "Shaver Silver." Mr. Beard also complains that his letter, by an oversight of the printer, was "made a hash of," and suggests that it should reappear, *notatim et literatim*, in the *Meditationes*. Unwilling to demur, I rise from other and heavier duties, in order to see that he has his due. *Hinc illæ lachrymæ* (hence the subjoined):—

The promoters of a new musical society called the Concordia complain of my having "strangely misapprehended its object." There may have been some misapprehension on my part; but finding the avowed aim of the institution to be "the production of unperformed and unfamiliar masterpieces," there was nothing strange in my concluding that the true purpose was to bring out new works for which it had previously been found impossible to gain a hearing. I have heard of dramatists taking theatres and of operatic composers taking shares with this view; and it certainly occurred to me that the originators of the Concordia might be actuated by similar motives. It appears, however, from a paper which the director, Mr. Volkmann, lately read at Exeter Hall, that by "unperformed masterpiece" we are *not* to understand "a masterpiece that has not been performed" (which I confess was my interpretation of the word), but "any really great work with which the musical public has not had an opportunity of becoming familiar." I wish the Concordia every success; but its scheme is not a very intelligible one. After explaining that "unperformed" does not signify "never performed," as I foolishly thought it did, the director tells us that *Loreley*, "produced once or so at the Crystal Palace," may be looked upon as an "unperformed work." This example makes me more confused than ever, for so it happens that the supposed "unperformed work" has been played over and over again at St. James's Hall, the Hanover Square Rooms, and at the country festivals. However, we are assured by the director in his prospectus that, "to become a member

of the Concordia is to announce a faith, to enter a protest, to exchange bondage for freedom, stagnation for advancement." I am glad to hear it, and am, yours faithfully,
D. Peters, Esq.

OTTO BEARD.

There! Is Mr. Beard consoled? If not, perhaps he may seek consolation from the "promoters of the Concordia," one of whom (by the way) has addressed a letter of considerable pungency to some imaginary "Editor of the MUSICAL WORLD"—a letter containing bitter invectives against Mr. Beard and myself. Nevertheless, with true milk-heartedness, I immortalise his epistle by according it a place in the *Petersian Meditations*. I even respect his orthography, his capitals, and his punctuation:—

To the Editor of the MUSICAL WORLD.

Sir,—On the twenty-sixth page of your journal January 13 1866. under the Heading "*Dishley Petersii Meditationis*" No. 5—there appears a "Curious Communication" and a Still more Curious Comment, on which the judgment of your readers is invited—

The former i.e. the "Communication" purports to come from "a pedantic" Correspondent self styled "otto beard"—(Beards we are told were once considered an indication of Wisdom—but that is far from being the fact in the present day—however long or sweet-scented they may be)—the latter i.e. the "Comment," appears to emanate from a sort of would be sensor or oracle yclept "*Dishley Peters*"—a name less suggestive than the former, ill becoming the mouth—wanting in dignity and not at all in Consonance with the Delphic gravity assumed—"Dishley" seems aware of this and forswears his name, with its six abbreviations, and requests the printers of your paper to refrain from ever putting it in type again under any form, unless it Comes in his own hand writing.

"Dishley" declares himself "always glad to hear from 'otto.'" who if sometimes pedantic and occasionally obscure, is *invariably in earnest* still he considers this Communication "curious," and leaves it "to his readers to judge"—

Well many of his readers have read and judged no doubt, although it seems no one has yet thought it worth his while to deliver his judgment—probably those most interested in the matter, are in their humility least inclined to defend their own cause, but would rather abide the gratuitous gibes of those learned correspondents—

It must however be pretty clear to every careful reader, that the whole gist of "Otto's" Communication, and "Dishley's" Commentary is to have a dig at the new unassuming society called the "Concordia" they really seem to be disappointed that it offers no rivalry but wishes "to avoid all Collision or Competition with existing societies", thus it draws the teeth of would be adversaries by furnishing no peg on which to hang a quarrel—its very Title proclaiming its good will—like the Lamb in the fable it is Content to go lower down the stream and be Content with what it can get of the surplus or stray musical talent it may chance to meet with—aided as it certainly is by Several Professors of high standing and some amateurs of ability—

Now "Otto" the earnest has condescended to quote a part of the prospectus as a them on which to give his opinion—whether his intentions were "wicked or charitable" as D. P. says let your readers judge—as a public writer, and "invariably in earnest" it becomes him to be also invariably correct in his quotations which he is not. He says the Concordia pledges itself not to give, "either the *Messiah*, *Creation* or *Israel in Egypt*, at its concerts"—this is not correct—and further, it seems to him to be one of the most "curious and original promises ever made."—surely it is none the worse for being original—and he does not tell us why it is Curious—(Dishley says his Communication is also "Curious")—Again he says "To set out by disavowing all intention of ever performing the three most popular works in sacred music is to disregard a very obvious, but also a very certain means of success."—Query otto—Though much hangs on the word "success" the success which otto means, could never be expected by a young and small society—He cannot be so green as to think that—such elaborate and weighty Compositions as those are now expected to be given by an *Army* of performers or why the constant parade of "Band and Chorus, 700" and "sixteen Double Basses" beside the engagement of Costly operatic vocal Soloists who drive off with the greater part of the profits of every season—Oh no the Concordia has too much good Sense to try such an experiment—its success must be achieved in another way, if at all—In fine otto has misquoted one part of the prospectus, and left untouched all the other which would have given a full exposition of its objects, and intentions, no doubt "otto" had his reasons—and there we may leave him for the present—and now comes the extraordinary verdict of the oracle D. P. "Mr. Beard says Well—Nevertheless it is not impossible but that the Concordia have come to their resolution out of charity to the messiah,

Israel in Egypt, and the Creation. why not give poor Mendelssohn the same chance by Excluding the *Elijah* &c."—Astonishing! it would seem that neither of these great authorities had seen the prospectus—as that which otto accuses it of saying it never did say and that which "Dishley" advises it to say—it has already declared in this very prospectus—the fact is the Concordia has prohibited *Elijah* by name. And has never mentioned "Israel" at all—so much for the Accuracy of "Pedantic otto". And meditating "Dishley"

Why then all this nonsense over the poor unobtrusive peace-proclaiming "Concordia" why all this "Straining at a gnat" for which you must "swallow a Camel."—Reader the why is plain—the animus is clearly divulged in the Concluding words of the "oracle Dishley" whoever he may be—it is a peroration worthy an Orpheus—this Godlike authority takes in a deep breath preparing himself to ejaculate the emphatic personal pronoun prefacing only by three little words to let you know that he like Otto is in earnest—thus he informs The World. "To be candid, I have no great faith in the increasing spread of *Amateur Musicizing*—why can't amateurs mind their own business and leave music alone to musicians

This important question remains? to be answered when amateurs have had time to open their eyes, and get over their Astonishment.

Jan. 30, 66.

Yours,

C. S.

If C. S. appreciates the magnanimity of the "would be sensor" he will forthwith retract and humbly apologise. I advise him to apologise to Mr. Otto Beard.

D. P.

London—Feb. 2.

NATIONAL CHORAL SOCIETY.

"Sound an alarm" and "See the conquering hero comes" have been the two most prominent features in the recent advertisements of *Judas Maccabeus*, as put forth by the society over which Mr. G. W. Martin presides with such successful energy. The public mind having been thus prepared (presuming that it really wanted any such preparation), it is not surprising that the great tenor song, made famous by the departed John Braham and still more so by the (fortunately) still present Sims Reeves, and the celebrated trio and chorus (dragged into service upon the selection of a member in the Town Council of—say Tadcaster—no disrespect to Dishley Peters, Esq., or the advent of—say the late Thomas Sayers, Esq., of pugilistic memory)—it is not surprising that these two pieces should have gained triumphant encores, nor that the friends of Mr. Leigh Wilson should "rejoice greatly" at the effect produced by the noted solo. My opinion of "the new tenor" remains unchanged. His voice is perhaps to be envied, but it must be used with care, and lacking as it does the high cultivation necessary for a perfect artist and which can only be the result of time, it is to be feared, unless Mr. Wilson possesses a strength of mind and firmness of purpose altogether exceptional, that the vigorous applause which greets his every effort may be ultimately productive of more harm than good. I know that applause is as the breath of life to those who are before the public, but to be of real service such expressions of approval should be judicious and discriminating rather than hap-hazard and promiscuous; otherwise, the value is lost.

Miss Louisa Pyne's oratorio singing is a model of purity, and while distinguishing herself throughout, the airs "Pious orgies" and "Wise men flattering" were especially noteworthy and found proportionate favor. Were I a personal friend of Miss Lucy Franklin I would tender her the same advice as that given to Mr. Wilson. To have a good voice is undoubtedly of the first advantage, but to make the best use of that voice and to enable its possessor to take high rank in the profession, diligent study is absolutely indispensable, and the true artist is quite as anxious to give effect to recitative as to solo singing. Mr. Lewis Thomas sustained the bass music in a thoroughly efficient manner and the fresh powerful voices of the chorus told with wonderful effect. If some of these voices could be transferred to the elder society and the wedding proposed by Mr. Tidbury How (with whom I cordially agree, having frequently enunciated the same opinion) could be carried into effect, the body over which Mr. Costa wields the bâton would be the gainers. As Mr. Tidbury How seems to be interested in the Sacred Harmonic Society, I would suggest that he may probably have been hiding his occiput under a "peck" rather than under a bushel, as was insinuated by the Doctor in residence or presidency over last week's *Muttoniana*.

DRINKWATER HARD.

PARIS.

To the Editor of the MUSICAL WORLD.

SIR,—The most notable item of news in the musical world, since I last wrote, is the revival of Auber's *Dieu et la Bayadère*, which took place on the 22nd instant, at the Grand Opera. It is thirty-five years since this real *chef d'œuvre* first saw the light. It was brought out in what may be called the *Masaniello* and *Fra Diavolo* period—the golden period of the French opera. These were glorious days for the Académie Royale de Musique et de Danse. Within the brief space of three years, or thereabouts, were produced *La Muette de Portici*, the *Comte Ory*, *Guillaume Tell*, and *Le Dieu et la Bayadère*—any one of which works, given to the world now for the first time, would make the fortune of the theatre in which it was represented. In all probability, the success of the dumb girl in *La Muette* suggested to Scribe the idea of making a dancer the heroine of his story; and, as Mdlle. Taglioni was then in the zenith of her powers and fame, the idea was taken up with avidity, and carried out with enthusiasm. The well known ballad of Goethe, which furnished the groundwork of the libretto, was not sacrificed in the alteration, as many thought when the opera was first brought out. The tragic catastrophe, however striking and natural in the narration, would have been repulsive on the stage. Scribe, with his usual tact and keenness of dramatic propriety—regardless, as almost on every occasion, of possibilities—supplied an ingenious and effective dénouement, and made the piece end happily. The reproduction of *Le Dieu et la Bayadère* was, I take it, a fortunate thought of the management; and although the cast falls immeasurably short of the original, I think the opera will have a good success. And indeed such fine, healthy, natural, and inspiring music deserves to be resuscitated as often as possible. The melodies of the *Dieu et la Bayadère* are as fresh and new as when they first fell on the ear five and thirty years ago, and the ballet music is as exquisite as even that of *Masaniello* itself. The opera has been brought out with extraordinary splendor, and I am told by those who remember the performance of 1830, that the dresses and scenery of the revival far surpass those of the first production. The *dramatis personæ*, on the other hand, will not bear comparison with the old. Mdlle. Taglioni is replaced in Zeloë by Madlle. Salvioni, Madame Cinti Damouréau by Mdlle. Hamackers, Adolphe Nourrit by M. Warot, Lévasseur by M. Obin, etc., etc. It may interest your readers, who, I know, reckon in their numbers all the rank and fashion of the British Islands, to learn that their majesties of the French Empire assisted at the first representation of Auber's opera, were in their box before the curtain drew up, and remained to witness the scene of the Apotheosis, the final scene in which M. Warot as Brahma, and Madlle. Salvioni as the silent enchantress of the Indian God, are wafted backwards and upwards to the regions of sempiternal bliss.

Don Pasquale, given at the Italiens on Tuesday last (this day week), with Mdlle. Adelina Patti as Norina, attracted a very crowded audience, the receipts amounting to the large sum, so I am told, of 14,000 francs (£560). Mdlle. Patti is perfect as Norina, in everything except her looks. She cannot realise in her appearance the buxom widow; she is too juvenile in face and figure, and her storm of passion when she torments the old bachelor, although the most delightful thing in the world to witness, is deficient in force and weight. For Mdlle. Patti to play the virago, or simulate the household fury, is simply an impossibility. The character, nevertheless, demands this power as a vital necessity, and no doubt Donizetti thought so when he wrote the opera for Grisi. In the love scenes and the reconciliation with Don Pasquale, Mdlle. Patti is supreme as actress and singer. You know how Signor Scialise plays the Don. I must submit to your imagination how Signor Nicolini sustains the part of Ernesto, and how Signor Delle Sedie personates Doctor Malatesta. *Rigoletto* has been given with Mdlles. Vitali and Grossi, Signors Franchini, Delle Sedie and Selva. I was not greatly tempted and did not attend. I look forward with interest and curiosity to the performance of *Otello*, which is to be got up expressly and directly for Mdlle. Patti, who is to make her first essay in Desdemona—a character, in my opinion, wonderfully suited in every way to the young *prima donna*. I shall certainly be present at the first representation of Rossini's opera.

I hear from all quarters, departmental and foreign, news of the extraordinary success of the *Africaine*. A letter from St. Petersburg

informs me of the triumphant reception of Meyerbeer's opera at the Théâtre-Italien, with Tamberlik as Vasco de Gama, and Madame Barbot as Selika. I saw on Saturday a telegraphic despatch from Carlsruhe, wherein was briefly written:—"Yesterday, first representation of *Africaine*—transcendent success—recall of singers after each act—dresses dazzling—scenery gorgeous—*mise en scène* magnificent." I have just read in a Liège paper that the "third representation of the *Africaine* had drawn the whole world." The *Africaine* is the real "sensation" of the day. I may add that the representations at the Théâtre Impérial de l'Opéra will soon have attained their hundredth number. At Schwerin, the *Africaine* has had an enormous success; at Mannheim, ditto. A grand success is anticipated for Meyerbeer's opera at the Théâtre de la Cour at Vienna; and I may remark that Mdlle. Ilma de Murska, to whom the part of Ines has been assigned, is likely to sing the music better than any one who has yet attempted it.

At the sixth Popular Concert of Classical Music of the second series, given on Sunday last, the following selection was presented:—Jupiter Symphony—Mozart; Andante—Intermezzo (Op. 115), first time in public—Franz Lachner; Overture to the *Isles of Fingal*—Mendelssohn; Septuor—Beethoven.

The Second Subscription Concert of the Conservatoire, held on the same day, had the following pieces:—Symphony in A minor (the "Scotch")—Mendelssohn; Chorus from the oratorio *Das Weltgericht* (the Last Judgment)—Fr. Schneider; Fragments from the ballet of *Prometheus*—Beethoven; Choruses from the *Walpurgis Night*—Mendelssohn; Symphony, No. 53—Haydn.

To anticipate Mr. Montague Shoot:—

The Abbé Liszt intends paying Paris a visit and resting himself awhile in the French capital. One of his motives in coming here is, I am informed, to seek the acquaintance of Mr. Montague Shoot, to whom he is so deeply indebted. It is proclaimed abroad that the Abbé will make his appearance at the beginning of March, and will direct the rehearsals and performances of several new compositions of his own, among which is specified his *Messe du Couronnement*, to be performed at Saint-Eustache for the benefit of the Schools. RIFFINGTON PIPE.

Paris, Jan. 30.

To the Editor of the MUSICAL WORLD.

SIR.—At a meeting of the Executive Committee, held on the 24th inst., the Mayor of Worcester and Mr. Isaac were deputed to call on Dr. Williams for the purpose of requesting him to undertake the office of Hon. Secretary to the Stewards at the forthcoming musical festival, and the public will be glad to hear that Mr. Williams has accepted. The following is his letter to the Mayor:—

Worcester, January 26th, 1866.

Dear Mr. Mayor,—Having duly considered the very complimentary request conveyed by yourself and Mr. Isaac, and having ascertained that the work done by the late secretary was more than will be required from his successor, and having received the promise of kindly help from several members of the committee in addition to the offer of a paid assistant, I cannot do otherwise than accept the appointment on the understanding that I am not expected to allow any meetings or journeys connected with the festival to interfere with my professional engagements. I shall be happy to render all reasonable service in my power, and I remain, dear Mr. Mayor, yours faithfully,

PHILIP H. WILLIAMS, M.D.

What will Earl Dalmally say to this? His Earlship is fairly nonplused. I am, Sir, yours faithfully,

PERRY OF WORCESTER.

[Earl Dalmally is privately concerting measures to upset the Festival of 1869. He has three years to work. D. PETERS.]

To the Editor of the "MUSICAL WORLD."

SIR,—Knowing the interest you take in all undertakings connected with good music, in the country no less than in the metropolis, I take the liberty to send you a digest, which I have been at the pains of making, of the last report of that excellent amateur body, the Birmingham Amateur Harmonic Association.

The committee desire to remind you that the present is the 10th year from the formation of the association, and also to place on record the more important doings of the association since its formation, and some of the changes which have taken place from time to time; with this view a tabular statement * has been prepared by our honorary

secretary * * * * Your committee decided upon offering to your accompanist (who has for many years occupied that post gratuitously), the sum of £10, * * * for continuing in that office for the year. The committee have to chronicle the retirement, in consequence of ill-health, of Mr. John Bragg, one of the founders, and one of the staunchest friends of the association, and who, for five successive years, held the office of honorary secretary. * * * In February, some members of this association met those of the Philharmonic Society at Harborne Heath, upon the invitation of our honorary secretary, Mr. C. Harding, when vocal and instrumental pieces were rehearsed, amongst others Haydn's "Third Mass." Your committee received from Mr. Joseph Robinson an invitation to take part in the performance of music at the opening of the Dublin Exhibition; the subject was mentioned to the members, and the invitation was ultimately declined. * * * An open rehearsal was held at Nocks Assembly Rooms on the 4th of April, in which the Philharmonic Society took part by invitation; the music rehearsal was as follows:—Haydn's "Third Mass," (Band and Chorus),—Overture, "Men of Prometheus,"—Part Songs, "The Shepherd's Farewell," and "Spring Song," by Smart—and "The Curfew," and "Hunting Song," by Macfarren,—concluding with the "Exhibition Ode," by Dr. Bennett (Band and Chorus). During the interval between the parts, the following music was presented by the members of the different voice parts, in commemoration of the association entering upon its 10th year. (*Selection includes works by various composers*). * * * Our president, Mr. Richard Peyton, also presented to the Association copies of several works of value. * * * The committee regret to announce that your librarian, Mr. Bennett * * * is not a candidate for re-election on the present occasion. * * * The Handel Festival took place in the Crystal Palace in the month of June. At this meeting a number of your members assisted in the choir, the invitation, however, including those only who had taken part in the Birmingham Festival in September. The rehearsals of the Birmingham Contingent were held as heretofore, under the superintendence of our president, as orchestral steward at the Birmingham Festivals. * * * Some correspondence passed between our honorary secretary and Dr. Weasley, organist at Gloucester Cathedral, and conductor of the Festival held in September last, on the subject of the selection of voices for the chorus at the Festival, but the Gloucester Festival Committee ultimately decided not to invite any part of the chorus from Birmingham. * * * On the 1st of November, a joint rehearsal of this association and the Philharmonic Society was held at our rooms, the music consisting of Haydn's "First Mass." There was a very large attendance of members and honorary members; the room, however, is unsuitable for meetings of this sort, not being sufficiently large or lofty to admit of a satisfactory rehearsal by both band and chorus. * * * On the 13th December inst., a second open rehearsal was held at Nock's Assembly Rooms, when the programme included "Mass No. 3," Hummel—*Allegro Brillante*, Mendelssohn—and "The Bride of Dunkerron," Smart. The room was well filled with visitors; the attendance of members in the orchestra, however, was not so large as might have been expected. * * * The committee have during the year lent several works belonging to the association to the Wolverhampton Amateur Harmonic Association—"Third Mass," Haydn;—the Harborne Choral Society, "Part Songs," H. Smart;—the Handsworth Philharmonic Society, *May Queen*, W. S. Bennett, and "The Troubadour," Macfarren. * * * The works rehearsed during the year, exclusive of those for the Handel Festival, have been Haydn's "Third Mass,"—"Part Songs," by Smart and Macfarren—*Exhibition*, Bennett.—*Richard Cœur de Lion*,—"Ave, Ave Verum,"—"Third Mass," Hummel,—*Bride of Dunkerron*,—Psalm, "Come, let us sing,"—Haydn's "First Mass." * * * The number of members during the year has been 141, divided into—honorary members, 20; sopranos, 48; contraltos and altos, 18; tenors, 22; basses, 33;—total, 141. * * * The number of rehearsals during the year has been 45, and the average attendance at each meeting 54 (this number not including honorary members, many of whom are most regular). Last year the average attendance was 60 (the year of the Birmingham Festival)—in 1863, the average was 47. * * * The members of the committee who retire in rotation are Messrs. T. Cox, T. Wilson, jun., J. Zair, jun., and D. Drinkwater, all eligible for re-election. * * * The balance-sheet shows that the finances are in a very favourable condition. At the close of last year a balance of £9 13s. 10d. remained; this year the amount is £30 9s. 10d., the subscriptions being larger than any year since the association was formed. * * * The committee cannot close this report without bearing testimony to the unwearied attention which your honorary secretary has bestowed upon the affairs of the association, and to which its increasingly prosperous condition is, in their opinion, mainly attributable.—(On behalf of the committee). CHARLES HARDING, Hon. Sec.

BALANCE SHEET.

Dr.—1865. To Balance from last year, 9l., 13s. 10d.; Subscriptions,

102l., 17s. 6d.—112l., 11s. 4d. Dec. 18. Balance down, 30l., 9s. 10d.

Cr.—1865. By Rent of Rehearsal Room, 20l.; Conductor's Salary, 30l.; Accompanist's Salary, 10l.; Printing, Advertising, Stationery, Binding Music, Postages, Attendance, Tuning Piano, Mr. Hendren, Open Rehearsal, 4th April, 13th December (balance), Purchase of 24 voice parts, *Exhibition Ode*, 15l., 11s.; Balance, Dec. 18, due to Association, 30l. 9s. 10d., &c.—112l., 11s. 4d.

Examined and found correct, Dec. 18, 1865, (Signed) J. MARRIEN, jun.

To this I append a short account, which I have been at the pains of making, of the plan and objects of the association.

The Birmingham Amateur Harmonic Association having now entered upon its eleventh year, the committee would again invite the attention of musical amateurs to its constitution and objects. * * * Originating in a desire to concentrate the talent of the vocal amateurs of Birmingham and neighbourhood, it has been the means of affording to members a large amount of musical enjoyment, whilst rendering aid to local institutions and charities. * * * It is not the wish of the association to bring itself with undue prominence before the public, being animated alone by love of art and a desire to assist in the extension of musical taste; all attempts at rivalry are foreign to its intention, and it has been the study of the committee of management to endeavour to avoid any course which might bring it into opposition with other societies having the same objects. * * * It would therefore invite the co-operation of qualified amateurs, feeling assured that they will find its objects congenial, and the means of obtaining them enjoyable. * * * The annual subscription is for gentlemen one pound, and for ladies ten shillings. Persons who are unwilling to take part in the public performances of the association, or who are not able to attend its rehearsals with regularity, may, if duly qualified, join it as honorary members, by paying an annual subscription of thirty and fifteen shillings respectively. * * * For ladies and gentlemen not sufficiently advanced, a preparatory class has been established, meeting every Wednesday evening at Mr. A. J. Sutton's, Paradise Street. This class is *exclusively designed for candidates for membership*. * * * The ordinary meetings of the association, which are private—with liberty, however, for members occasionally to introduce a friend—are held in the Lecture Theatre, Cannon Street, every Tuesday evening.

Lastly, I have been at the pains of making a brief survey of the "constitution" of said association, which I beg leave to add.

The Society is designated "The Birmingham Amateur Harmonic Association." * * * The objects are an union of the best vocal amateur talent of Birmingham, for study and practice of the higher class of musical compositions and the attainment of proficiency in choral and part singing. * * * The music at first to be such as can be performed without accompaniment, or with that of organ only, but ultimately, orchestral works, aided by first-class instrumentalists and singers. * * * All funds, after payment of incidental expenses, to be devoted to the encouragement of art in its living representatives, viz., composers and professional performers; the only exception to be the profits arising from concerts given for the furtherance of any specific object.

Trusting that the foregoing may possess the same interest for your countless readers as I know it will for yourself, I am, sir, your habitual peruser and admirer (the one makes the other),

BUTTON OF BIRMINGHAM.

Birmingham, The Kidneys, Jan. 16.

FLORENCE, Jan. 20th.—(From a Correspondent.)—The taste for classical music has of late made great progress in this capital, owing chiefly to the presence of the celebrated violinist, Herr Becker. This eminent artist has, with the Quartet Society, given ten concerts, in which the works of Mozart, Beethoven, Mendelssohn, Schumann, &c., have been performed in a manner hardly to be surpassed. The interest excited by these performances has been unparalleled and unflagging; and it is not surprising, for every *coup d'archet* of the leader betokens talent of a high order, which seems to impart itself to his associates, and exercises a powerful influence upon his audience. The Italian journals are unanimous in their praise of Herr Becker. The *Corriere Italiano* writes thus:—

"Questo grande progresso in Italia ci debbe specialmente al Violinista Becker, artista di primo ordine in tutta la forza del vocabolo, il quale possiede un amore grandissimo ad istruire ne' saggi precetti dell'arte classica."

This Quartet, Becker, Maie, Chiostrì, and Hilpert, are expected in London next season, where they cannot fail to obtain that favour and success which our countrymen are always ready to bestow on true genius. Herr Hilpert is a violoncellist of the first class, both as a quartet and solo player.

R. G.

MONDAY POPULAR CONCERTS.

The third concert of the season was, on the whole, the best. The programme contained Mendelssohn's first quintet (in A major); Beethoven's solo sonata in A flat, Op. 26; Mozart's *trio-divertimento* in E flat, for string instruments; and Beethoven's sonata in G, Op. 30, for violin and piano. Of the quintet we have often spoken. It was played with great success by MM. Straus, L. Ries, H. Webb, Hann and Paque, and the wonderful *scherzo* was encored, though (it is difficult to explain why) not repeated. About Mr. Charles Hallé's performance in the two sonatas of Beethoven, in the last of which he was associated with Herr Straus, it is unnecessary to say more than that he obtained and merited the accustomed plaudits, as did his excellent companion on the fiddle. Of Mozart's interesting *divertimento* (one of his latest compositions)—in which a violin, viola, and violoncello are combined with such skill that an ottet of strings could hardly sound fuller—we must take another opportunity of speaking. Its reception (players, MM. Straus, H. Webb, and Paque) was so warm that Mr. Arthur Chappell (who is to be congratulated on this resuscitation of a genuine and beautiful work of art) is sure to give it again very shortly. The singer was Miss Ida Gillies, who gave a very dry *bravura* by Leonardo Vinci, and the prayer from the last act of Mr. Leslie's *Ida*. The hall was crammed. At the next concert (Monday) Madame Arabella Goddard is to play.

CRYSTAL PALACE CONCERTS.

The winter concerts, interrupted for a time by the annual Christmas-holiday entertainments, were resumed on Saturday afternoon. It was pleasant to see the zealous conductor, Herr Auguste Manns, again in his place directing the performance of one of Beethoven's symphonies, with which master-works he has done so much and is likely to do so much more to render visitors to the Crystal Palace familiar. The symphony chosen for the present occasion was the "No. 8"—the tuneful and gracious "penultimate." It was difficult to believe, while listening to this fresh, sparkling, and incessantly melodious inspiration, that more than half a century had elapsed since it was bequeathed to the world. The Symphony in F, nevertheless, first publicly saw the light at Vienna in 1814, having been completed two years earlier at Linz. We have only one fault to find with the reading of Herr Manns. The opening movement—marked "*allegro vivace*"—was, in our opinion, taken too slowly; and this made the *allegretto scherzando*, immediately following, seem a little too fast, which would not otherwise have been the case. The execution generally left nothing to wish. Expression, light and shade, rarely failing accuracy, combined with wonderful spirit and "entrain" ("go"), distinguished the performance throughout. More than ever must attentive hearers have regretted that the one thing wanting to make the orchestra at almost every point irreproachable should be still unprovided. A few more string instruments—violins, violas, and basses—would establish the desired equilibrium; and, considering the musical reputation which the Saturday concerts have brought to the Crystal Palace, it is hard to understand why those in authority should not at once supply what, in the unanimous opinion of amateurs in the habit of attending the performances, is indispensable to their absolute efficiency. The directors owe it not merely to their own interests, which have been materially helped by the wide celebrity attached to their concerts, but to that indefatigable officer, Herr Manns—the main instrument in the good that has been effected. The last piece in Saturday's programme, Professor Sterndale Bennett's overture, *Die Naiaden*—a more admirable performance of which, measuring the result by the means at disposal, has, perhaps, never been listened to—again afforded reason to regret the protracted absence of the long and anxiously-expected reinforcements. In this very refined and beautiful work the string instruments are even more severely taxed than in the symphony of Beethoven; and the want of proportionate balance was, therefore, even more severely felt. Such an overture, however, given with such praiseworthy care and diligent attention to the nicest points of detail could hardly fail to please; and, though it came last, it was applauded by the large majority who had the good taste to remain, with just as great warmth, as the longer and more important composition with which the concert was "inaugurated." If the symphony of Beethoven is without a wrinkle at the age of 54, the overture of Professor Bennett looks so young and hale at 30, that it stands every chance, a quarter of a century hence, of wearing an aspect no less fresh and attractive. The *Naiads* was composed in 1836, and first played at one of the concerts of the Society of British Musicians, an association from which so much was anticipated, and which really affected so much at the outset, whatever its subsequent shortcomings. The new overture obtained a brilliant success, has remained a favourite until now, and of the few

orchestral pieces by its composer which we have occasionally the privilege of hearing, is, if not pre-eminently the best, decidedly the most popular. This, too, is the case in Germany, where *Die Naiaden* is even more frequently performed than in England. The printed programmes of Saturday contained an interesting note, in which some extracts from the criticisms of the late Robert Schumann, who, years gone by, welcomed our English composer with enthusiastic friendliness, are included. "*Ein Englischer Componist, kein Componist*" ("An English composer, no composer")—the unanimous dogma at Leipzig, till Sterndale Bennett (in 1837) made his first essay as composer and pianist, with his third concerto, in the Gewandhaus orchestra—was playfully quoted by Schumann in a review of that performance (*Gesammelte Schriften über Musik und Musiker*, vol. ii., p. 159), a review which went far to dissipate the reigning prejudice that no one born and bred in England could possibly excel as a musician. Mendelssohn might have been cited on the same theme—although, strange to say, there is nothing but a mere passing allusion to Bennett in the second volume of Mendelssohn's "Letters."

But there were other noticeable features in Saturday's concert, and not the least noticeable was the violin playing of Herr Ludwig Straus, in Spohr's well-known concerto No. 8, "*in modo d'una Scena Cantante*" ("Dramatic Concerto" as it is called in England), and in Ernst's enormously difficult, but extremely effective, *fantasia* on the March and "Willow song" from Rossini's *Otello*. The first we have heard from Herr Straus before; but such finished execution in music of such a character bears repeated hearings. We were, however, even more surprised at the ease with which he mastered the extraordinary difficulties of Ernst's *fantasia*, and, among the rest, the almost unique variation in alternate chords and harmonics. Equally to be praised was the legitimate expression with which the plaintive and exquisite romance of Desdemona was sung, upon an instrument that, while it can rival the human voice in the subtle gradations of tone, possesses a compass to which the voice can lay no claim. In both concerto and *fantasia* Herr Straus was applauded according to his deserts.

The singers were an unknown Swedish lady, Mdlle. Augusta Bornholdt, who seemed more at home in a song by the Swedish composer, Lindblad, sung to Swedish words ("Hvad mind det landet heta") than in a grand air to Italian words ("Deh per questo instante"), from Mozart's *Pito*; Mdlle. Ida Gillies, who, in the *cavatina* of Elvira, from *Mananillo*, and a comic scene from Maillart's *Dragons de Villars*, afforded general satisfaction and was loudly applauded; and Herr Reichardt, who, besides the famous portrait air of Tamino—"Dies Bildnis" (*Die Zauberflöte*)—introduced a new song composed by himself, "You ask me why in silence thus I gaze," which he gave with such telling expression that he was called back and compelled to sing another ("Darling, good night"), much in the same sentimental style.

At the concert on Saturday next we are promised, among other things, Schumann's first symphony (in B flat), and Mendelssohn's overture, *Melusine*.

MANCHESTER.—(From a correspondent.)—Mozart's *Requiem* was given for the first time at Charles Hallé's grand concerts (Free Trade Hall) on Jan. 25th, in conjunction with M. Gounod's *Messe Solennelle*. Miss Edmonds, Miss Palmer, Mr. Sims Reeves and Mr. L. Thomas sustained the solos appertaining to their respective parts. The band and chorus of 300 performers were directed by Mr. Hallé's bâton with a result that crowned this great and distinguished musician with warm-hearted applause by an overflowing and appreciative audience. That marvellous production, Mozart's *Requiem*, was finely given, which, taking into consideration the great difficulties of the work, is equal to speaking in high terms and congratulating the members of C. Hallé's choir upon their splendid success. To give a perfect performance of Mozart's great and learned work requires a great amount of intellectual labor on the part of every individual concerned. They must first be able to thoroughly feel the composer's sublime ideas before they can enter into the performance of their respective parts with that zest which is necessary to make Mozart's inspiration clear to the understanding of an intelligent audience. M. Gounod's *Mass* was a glorious performance. It would have done the French composer good to have heard his work so perfectly rendered and so well appreciated by a Manchester audience. How his heart would have beat with pleasing emotions had he listened to our great English tenor Sims Reeves' magnificent singing of his "Sanctus." It would have thrilled his very soul and filled him with inspiration of the beautiful. The performance of these two works was in every way a splendid success.—T. B. R.

MR. HENRY LESLIE'S CHOIR.—The first concert of the eleventh season took place on Thursday night, in St. James' Hall. The programme was essentially miscellaneous, and indeed, with no special aim that could be well made out. We shall speak fully on the subject next week. The hall was crowded in every part.

To the Editor of the MUSICAL WORLD.

SIR,—Give me space for another word or two about the Sacred Harmonic Society. The great choral institution of this metropolis holds on to its accustomed course in presenting to the public only the acknowledged masterpieces of the musical art.—It is the wisest, and, indeed, the only policy open to the managers; for concerts on so enormous a scale are too expensive to be employed tentatively. While, however, this conservatism maintains the reputation of the Society and assures to the public programmes and performances of the highest excellence, it creates sameness and re-iteration in reports of the concerts. The oratorio, *Samson*, was performed on Friday, the 19th instant, and calls for a word of commendation for the uniform excellence of the execution. To the credit of Mr. Costa it should be known, that the numerous excisions which the unusual length of the work makes necessary, are confined to the most ineffective pieces. In its form the oratorio is one of the greatest monuments of genius extant. It was even preferred by Handel to the *Messiah*; although the exigencies of the performers of his day led him to alter it, and interpolate many things of which he could not with good judgment approve. The number of songs in *Samson*, which are known wherever music is heard, is remarkable. Miss Banks—with unswerving intonation, and a purity of tone that few soprano singers, since Clara Novello left us, have shown, gave the first air, "Ye men of Gaza hither bring," and the duet with Mr. Sims Reeves, "Traitor to love," making her greatest achievement in the incomparable song, "Let the bright Seraphim." In this last piece the powers of the vocalist are unusually taxed; for besides the difficulties of the air, the voice is brought into juxtaposition with the trumpet; and few voices could bear the test of comparison with the thrilling tones of Mr. Harper. The freshness of Miss Banks' voice does more for her than power. On the music allotted to Micah, sung on the occasion under notice by Madame Sainton-Dolby, Handel has spent some of his most loving labor. Nowhere can anything be found more Handelian than the song with chorus, "Return, O God of Hosts." In it the composer seems to have anticipated the existence of one of the greatest singers of his music, and to have suited the dignity and benignness of her manner with prophetic skill. The other song of Micah, "Ye sons of Israel," is the concentration of all that is pathetic in music. The part of *Samson*, of which Handel in his blind days was so mournfully proud, finds its only exponent now in Mr. Sims Reeves. A better could not be desired. The splendid songs, "Total eclipse," "Why does the God of Israel sleep?" and "Thus when the sun," are among his grandest vocal achievements; and it is due to Mr. Reeves to say that he never gave them more magnificently or with more powerful effect than at this concert. The part of *Manoah* was allotted to Mr. Patey, who had the airs "Thy glorious deeds," and "How willing my paternal love." In the latter his forcible and excellent singing extorted an encore. Mr. Weiss (Harapha) sang "Honor and arms," "Presuming slave," and the duet (with Mr. Sims Reeves) "Go, baffled coward,"—in which three pieces the Philistine taunts *Samson* with his helplessness, and brings down the suicidal retribution of the hero—with eminent success. Surely such a cycle of great songs exists nowhere else, except in the *Messiah* and *Israel*.

[Mr. Tidbury How has re-arisen from his protracted lethargy, like a Harapha refreshed with wine and fruits,—stayed with flagons, comforted with apples.—D. P.]

KENNEDY'S SCOTTISH ENTERTAINMENTS.—Mr. Kennedy has been giving a series of his entertainments at the Music Hall, Store Street, Bedford Square, with much success. To the lovers of Scottish songs—and who does not admire them—they offer a great treat. Mr. Kennedy has a capital tenor voice, and what is more, knows how to use it. His singing of "The Flowers of the Forest," "The Land of the Leal," and "Wae's me for Prince Charlie," displays with infinite taste the pathetic style of his voice to perfection—contrasting strongly with the effect he creates in his declamatory songs of "Scots wha hae" and "The last words of Marmion," &c., whilst his interpretation of "Allister M'Allister" and other mirthful effusions creates loud laughter and applause. Mr. Kennedy prefaces each song with a few remarks intended to remove any difficulty or obscurity arising from peculiarities of the national language or allusion to local customs. He was well accompanied during the temporary and unavoidable absence of Mr. Land by his daughter, Miss Kennedy.—BASHI BAZOOK.

MADAME ARABELLA GODDARD has returned to London. At the next Monday Popular Concert she is to play Dussek's fine solo sonata, *The Farewell* (dedicated to Clementi), and a sonata by Beethoven with Herr Straus.

THE ENGLISH OPERA COMPANY LIMITED.—Mr. Benedict has been engaged as conductor for the approaching summer season at Drury Lane.

HERR JOACHIM is hourly expected in London. The illustrious artist has been again made a happy father.

GOOD NEWS FOR ENGLISH OPERA.—We are delighted to hear that Mr. Baffe, who is now at Madrid, has just finished a new opera, commenced some time ago at Biarritz. Here is an opportunity for the English Opera Company, Limited.

ROUEN.—(From a Correspondent.)—*Semiramide* has been given by M. Bagier's company, from the Italiens at Paris. The principal parts were represented by Mad. Le Grange, Madlle. Zeiss, Signori Agnesi, and Baragli. Madlle. Zeiss, as Arsace, particularly distinguished herself; she was loudly and frequently applauded, and honoured with several recalls. This young lady, who gains ground daily, has been invited to sing at the house of Rossini himself, who has promised to write something expressly for her.

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